

Final Visual Presentation
for the degree of
Master of Visual Arts

Sculpture

Normand Dutrisac

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The University of Alberta

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The undersigned certify that they have read, and
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acceptance, a thesis entitled:

Final Visual Presentation
submitted by Normand Dutrisac
in partial fulfilment of the requirements for the degree of
Master of Visual Arts.

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LIST OF SLIDES

- 1 Doodad (Steel Drawing), 1982, welded steel
65 cm x 38 cm x 75 cm


- 2 - 3 Monarch, 1982, welded steel
96 cm x 58 cm x 188 cm

- 4 - 5 Lobar, 1982, welded steel
137 cm x 106 cm x 66 cm

- 6 - 7 Mount, 1982, welded steel
185 cm x 44 cm x 120 cm

- 8 - 9 Bellowed Gantry, 1982, welded steel
122 cm x 63 cm c 193 cm

- 10 - 11 Testoon, 1982, welded steel
100 cm x 45 cm x 191 cm



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I cannot give a verbal explanation of my work that would increase its impact on the viewer. I expect the pieces to make their visual statement without the help of a written account.

A brief description of the process I employ will have to suffice in lieu of a general explanation. The work proceeds according to the dictates of the material generally, and partly of the particular shapes in which it is found. A general expressive theme can precede the beginning of a piece, but this is subject to change, greatly effected by the way in which the sculpture evolves formally. Particular idea is never allowed to subordinate the additive formal approach. Judgements based on instinct aided by the developed eye are my main tools.

Further, I refer the viewer to the works of Picasso, Gonzalez, Gargallo, Smith, Caro, and Hide, who precede me in the tradition of welded steel sculpture, and to the following excerpt from William Tucker's introduction to The Condition of Sculpture, an exhibition organized by the Great Britain Arts Council in 1975.

Sculpture is subject to gravity and revealed by light. Here is the primary condition. Gravity governs sculpture's existence in itself, light discloses sculpture to us. Sculpture's constancy, in time and in space, springs from its fundamental availability to perception. That is, sculpture, however extended, must have a physical boundary: its effect on perception must in the last reckoning derive from the knowledge that the sculpture is not the world, but is a part of it, even if from a certain aspect no boundary is visible. Equally sculpture's effect on perception rests on the knowledge that the boundary is stable: or at least has a sufficient ground of stability that the work's given character is not negated by its own movement exceeding the spectator's conceptual grasp.

These are the fundamental considerations. They precede considerations of image and material, scale and structure and proportion. For most of its history, sculpture has manifested itself in the form of human or animal imagery; but the image is not primary: it is through the rendering of the human form and of drapery, for example, that we are made aware of the underlying condition of gravity: through the figure's known frontality and symmetry, the familiar loci of expression, that the sculpture becomes more visible than other things, other aspects of the world equally revealed by a common light. Again, sculpture's very existence demands that it is made of some material, as some form is necessitated by its boundedness; but just as the image manifests gravity, so worked-on material manifests the control and modulation of light. Light is the external condition, the given, though of course inconstant: thus sculpture so-called, which depends on a constant and artificial source of light, whether in the environment or in the work itself, offends against this condition: the property of actively giving light must remain that of the world, not of sculpture, just as movement is the prerogative of the spectator: for the work to take possession of light and movement, to assume the active role, is ultimately to sacrifice its visibility and so its freedom. When we speak of sculpture as 'active' we do so metamorphically: at most it resists our gaze, receives light, withstands gravity.

The Condition of Sculpture, Introduction by
William Tucker, Arts Council of Great Britain
1972, page 7.

